

To fawne, to crouch, to wait, to ride, to runne
To spend, to give, to want, to be undone."¹

One great aim of contemporary writers became that of supplying the needs of the courtier, just as, in Rome, it was the orator, the typical figure of the classical age, who had won similar notice. A series of moral treatises, in narrative form, first appeared. Their purpose, for the most part, was courtly education, and up to about 1584, instruction in an attractive form, became the chief concern of a group of writers, of whom Lyly was chief. Then the work became one of a more cheerful nature. Green and Lodge wrote romances for court entertainment, while Sidney furnished delight in the "quiet shades of Arcadia". Masques, interludes, and dramas provided the formal and often elaborate entertainments. Hunting with hounds, and hawking were as popular with the aristocracy as ever; the gun was beginning to oust the bow.²

The sixteenth century is thus known as a century marked by intellectual liberty, social contentment, unbounded patriotism, and enthusiasm. It is a period of great creative power and is an age of poetry.

The sixteenth century displayed a great interest in what have been termed conduct books.³ Some originated in foreign sources;

1. Age of Elizabeth, pp 140 ff.

2. Cambridge History of English Literature, vol. III, pp 387 ff.

3. *Il Principe* (1513) by Niccolò Machiavelli, translated in English under the title *The Prince*; *The Boke Named the Governour* (1531) by Thomas Elyot; *Il Cortegiano* (1528) by Baldassare Castiglione, translated under the title *The Courtier* (1561) by Thomas Hoby; *The Scholemaster* (1570) by Roger Ascham; *Queen Elizabeth's Academy* (1572) by Sir Humphrey Gilbert; *The Mirrour of Good Maners*, compiled in Latin by Dominic Mancini and translated (1570) into English by (Continued on p 7.)